Politicus on campaign finances, p. 4

OSCEOLA

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Taking aim at drugs (and SLED)

Somebody's out to get Jim Anders, he's not getting much help from SLED, yet he's still smiling. How does he do it? See page 6.

Henry Eichel
Charlotte Observer Bureau
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THE Political economy BY ED MEADOWS

The new gold rush

Remember the "Gold Rush" that never came off? When the U.S. legalized personal ownership of gold last January, it was assumed that the public would clamor for a piece of the yellow metal, as a hedge against double-digit inflation. The assumption took on colorations of wishful thinking for the hotshot promotors who prepared to cash in on the "gold rush" with everything from books and magazines on gold to actual gold itself, in sundry forms.

Well, even if the American public stayed away from gold in droves, there has grown up a clique, almost a subculture, of so-called "gold bugs." Led by such freelance economic gurus as Harry Browne (**You Can Profit from the Coming Monetary Crisis**) and Harry Schulz (**You Can Profit from Panics and Crashes**), gold bugs are a pessimistic lot. Their theory is that the dollar will continue to weaken on the international money markets until it is worthless, killed by inflationary monetary policy (printing too much paper money without any gold "backing"). Then, according to the gold bugs, paper money will be useless and gold will become the only medium of exchange. The more extreme among their clan, such as Harry Browne, even predict that in a few years, when the dollar supposedly dies a final death, anarchy will descend on the earth and roving bands of hungry people will revert to caveman tactics. Thus Browne, and a few of his more ardent followers, have bought homes in the wilderness, all stocked with dried foods, rifles and gold coins -- ready for the apocalypse.

The gold bugs are bolstered in their beliefs by the respect many foreign peoples have for gold, which has traditionally been the world's most liquid asset (in other words, it's spendable anywhere, anytime). In some Middle-Eastern and African lands, folk wear their wealth of their arm, in the form of gold bracelets. The French, too, have a long history of hoarding gold in the mattress. Gold, after all, did once have its importance, especially in the days, mostly before 1600 , when banks were next to nonexistant.

But today the gold bug's passion for the precious metal is founded on a fundamental misunderstanding of the international monetary system and our present floating exchange rates. Gold bugs blame floating rates for inflation and the dollar's weakness, whereas in reality it was the old Bretton Woods system of fixed exchange rates based loosely on gold that encouraged inflation.

Bear with me for a moment: Under Bretton Woods, the dollar was convertible to gold only by foreign central banks. Now, in the 1960s, as the U.S. ran a chronic balance-of-payments deficit due to rapid economic growth, heavy military and foreign aid spending overseas and an overvalued dollar that encouraged imports. With so many dollars going to foreigners, and with the dollar's convertibility by monetary authorities, the dollar became the international reserve currency. That is, foreign central banks began to hold dollar reserves as a substitute for holding gold, since the dollar was convertible to gold on demand.

Disaster ensued. The world became dependent on a U.S. trade deficit to finance any growth in international reserves. The deeper in debt we went, the fatter the surpluses of other nations. There was no incentive for foreign nations to give up their surpluses so that the U.S. could balance its deficit. Thus our balance-of-payments deficit just got worse, until it became apparent in the late 1960s that the U.S. just didn't have enough gold, if all those foreign central banks holding dollar balances decided to cash in their chips. Speculators figured this out and conducted "dollar raids," putting heavy speculative pressure on the dollar, until former President Nixon, on August 15, 1971, suspended "temporarily" the dollar's gold convertibility and thus ended the Bretton Woods system.

Since then, the dollar has weakened tremendously, though more recently it has gained strength. But wait! What's so wrong with a weak dollar? A dollar that costs less to foreigners means that our exports cost less to foreigners, and their imports cost more to us. Thus our export position is improved and our balance-of-payments gets better. And last year, we would have had the largest trade surplus in our history were it not for high oil prices. If oil was at 1973 prices, we would have had a $12.9 billion surplus (with iol prices quadrupled, that came to a $3.7 billion deficit, still much better than we've done in years).

Gold bugs wring their hands and complain that since the dollar's off gold, its worthless. But that is false. Gold is now irrelevent to the dollar, and thank heavens. If we were to again depend on a limited, arbitrary supply of gold under a gold standard, chances are we'd all be eating out of garbage cans in the present recession. In reality, floating exchange rates offer the healthiest kind of monetary system, wherein balance-of-payments deficits are adjusted mostly by changes in the exchange rates. Thus the adjustment occurs externally and draconian economic policies need not be applied to the domestic economy.

The mechanism is very simple. If a nation has a trade deficit, its currency is in excess supply and it needs foreign exchange to pay for its imports. Thus the deficit nation's currency depreciates. When depreciated, its exports become cheaper and imports more expensive to outsiders, so the tendency is for its deficit to become a surplus (ideally). When the nation has achieved surplus, it's currency appreciates, this making its exports more expensive and imports cheaper. The cycle reverses itself and the nation begins to import more. In sum, floating rates provide a natural adjustment mechanism that doesn't wreck economies in the process. (Of course, I've simplified the process to fit it into the space of this column.)

So where does that leave gold as an investment? Gold is now traded on the commodities markets, and it can be considered at least a marginal investment. That is, the price of gold will likely rise as inflation rises, for with increasing inflation comes this irrational fear of collapse and the attendent hoarding of gold by those with an apocalyptic frame of mind. When inflation abates, gold tends to lose its lustre. Thus if you figure the trends right, you might be able to make some money in the gold commodities market.

But holding actual gold is a losing proposition. If you buy gold, you must pay a premium over its spot price, and if you buy any form of gold but bullion coins, you must pay for storage. If you sell any form of gold other than coins, you must have it assayed (tested for purity) before each sale. Thus to make any money on your gold, the price must rise high enough to cover these expenses. There are many more lucrative investments around these days.

The real money in gold has already been made -- by those who held gold when its price shot from $42 to $200 an ounce. Killings were made that time.

■

letters

Junk radio: more feedback

To Osceola:

You're probably getting a lot of feedback from broadcasters concerning the "Junk Radio" piece by Edward Meadows.

Attached is my reaction, aired twice on August 20th on WSCQ.

John Wrisley

P.S. I have no gripe about local radio being taken to task. What ticked me was the shoddy workmanship by the writer who failed to do his homework. Dan Lackey would have done a super job.

Wris: Hi, this is John Wrisley with CINEMA 'N SUCH...comment on entertainment and miscellany. The weekly OSCEOLA Newspaper has been an interesting alternative to the old line newspapers in the capital city, but like any communicating enterprise -- be it print or broadcasting -- it sometimes goes off the deep end. In the current edition writer Edward Meadows takes a pot shot at Columbia radio in an article called "The politics of junk radio." He says he has traveled throughout this hemisphere and is yet to encounter a town even half the size of Columbia with such shoddy, cheap, poorly programmed and banal radio. Then we discover that his main gripe is there is no station in town currently programming progressive rock music.

As the article develops it becomes evident that Meadows hasn't worked very hard at fact finding for the article. He has the idea that one gets a radio frequency assignment with big money and political contacts and that program directors schedule only the music they personally like, not what appeals to listeners. Well, Meadows, old man, it's a pity you didn't consult some program directors. In more than 10 years as a radio program director, I never got to schedule the music I liked. The mandate from management was to play what the majority of listeners wanted -- because the name of the game is attract listeners, which in turn attract advertisers, which pays the light bill, buys equipment and supplies, meets the payroll and if there's anything left over gives the owners profit.

Then, says Meadows, once you get a channel virtually no one can take it away. Granted, many renewals are routine -- but a number of stations have lost licenses for failure to meet the requirements of the Federal Communications Commission. And those licenses come up for renewal every three years.

There are many other errors in the article which I don't have time to mention, just now. As one example of the writer's penchant for inaccuracy -- in his comment about WSCQ's alternative programming to Columbia radio he quotes Program Director Jim Hicks.* (The name is John.) If a reporter can't even get names right you wonder about the accuracy of his other information. Maybe Osceola ought to get Meadows to do his homework and rewrite the piece, "Junk Radio?" "T'aint perfect by a long shot" but Columbia radio has a lot going for it. Just dial twist on your next vacation and compare.

Here's to your health

Dear Sirs,

I have just finished reading a section entitled "Cheap Shots" from your publication OSCEOLA. The particular article is entitled "McCord and the trustees." I find the article as tasteless a piece of literature as I have yet had the displeasure of reading. You have demeaned the name and stature of a man who has done more than is generally done for his fellow men. Dr. McCord has been portrayed in your article as being incompetent because of age and traditional to the point of being ineffective. You apparently have not done Dr. McCord the common courtesy of interviewing him directly.

Men of Dr. McCord's stature are not necessarily hurt by the adverse publicity afforded by some of you, but it certainly does not offer him any of the praise and kindness and respect which he justly deserves.

This letter is sent to you to remind you that there are men like Dr. McCord who labor in this world to attempt to give some of the others a greater degree of comfort and health, and that you would do better to take example rather than render critique. It would also appear beneficial that you take time to gain a little more objectivity in your literary pursuits.

Sincerely,
Gilbert B. Bradham, M.D.

Letters policy

We welcome letters from our readers and will from time to time print samples of such correspondence. We reserve the write to edit for length and clarity, but will, for the most part, leave them alone. Letters should be typed, double-spaced, and must be signed by the author. On certain occasions we will withhold the name of the author if it is requested, but the letter must be signed for our information.

OSCEOLA

"Freedom of the press is guaranteed only to whose who own one."
--press critic A.J. Liebling

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politicus

How to run and still stay solvent

About a year ago this time, Politicus was making quite a big deal about the sizable primary campaign debt racked up by the newly-victorious reform Democratic nominee for governor, Pug Ravenel.

Everyone had been so overwhelmed by the political significance of Ravenel's blitzkreig that no one seemed to realize until after the fact he was doing it all on borrowed money. Ravenel's chief campaign operative, Marvin Chernoff, candidly admitted that when it came to raising money, the Ravenel campaign had been as spectacularly unsuccessful as it had been successful in converting voters.

Of course, the difficulty in raising money was easy enough to understand. Ravenel's was a fundamentally new kind of politics. It was anti-establishment the way few other serious statewide campaigns were before. Ravenel challenged the influence of special interests in state government. He not only called for a re-ordering of priorities, but for a fundamental reform in the decision-making process as well. The hallowed, entrenched practices of mutual back-scratching which pervaded and still pervade state government were clearly under attack.

Since in the past most political fund-raising had been grounded on that system, Ravenel's political appeal by definition foreclosed the availability of campaign money from most traditional sources.

So the Pugger's primary campaign debt -- some $300,000 -- coupled with his need for additional funds to finance the general election campaign, made much more difficult his delicate task of cautious detente with Old Guarders who had not supported him in the primary. Ravenel was not only asking for their political support in the general election, but for their financial support as well.

Some liberal Ravenel supporters expressed their understandable concern that the establishmentarians might succeed in re-capturing some of the influence they had just lost in open electoral combat, or at least that some members of the public might get that impression.

The whole issue was sidetracked for the 1974 political season, of course, by the infamous series of judicial occurrences with which everyone has subsequently become only-too-familiar.

But a basic underlying problem remains, with implications not only for Ravenel's personal political future, but for the whole dimension of the new progressive politics in South Carolina.

Over a year after the Ravenel primary triumph, the Pugger's campaign is still in debt almost $200,000. That is the most substantial obstacle to Pug's offering again for public office. Alex Sanders, the former Richland legislator also identified with the new "reform movement," still owes some $25,000 from his unsuccessful 1974 bid for lieutenant governor, which is the biggest inhibitor of his desire to challenge Second District Congressman Floyd Spence next year.

Even for hot political property like Ravenel, it's always more difficult to raise money for a political campaign after the election is over -- especially if you lose (or get disqualified). Nor are liberals uniquely cursed with the malady of deficit campaigns. The relative proliferation of candidates in last year's political wars in South Carolina no doubt had much to do with a number of former candidates for statewide office suffering post-election debts which still remain. Ravenel's major opponents

Ravenel

in the Democratic gubernatorial primary -- Earle Morris and Bryan Dorn -- each recently had fund-raising events to help liquidate such debts.

Obviously the general state of the economy has had something to do with the difficulty of numerous political fund-raising efforts in 1975. Presumably this was a substantial factor in the Democratic National Committee's telethon only raising a $100,000 profit this year as opposed to a far greater amount last year. (Couldn't have had anything to do with the first-time involvement of South Carolina Democratic Chairman Don Fowler's ad agency, Hellams and Ullman.)

The point is that the availability of financial resources is proving and will continue to prove an especially tough obstacle to political reform endeavors a la 1974. How successfully reform politicians deal with this problem will in large measure determine how decisive was the state's turning away in 1974 from the old ways of dominant special-interest influence in our politics.

Since most traditional sources of financial support for political campaigns have been special interests, there is an obviously critical need to develop new sources. A new tradition of investing in the political issues. Special interests long ago learned the value of providing financial and manpower resources to political candidates and organizations, and that is why the political system is so responsive to them.

People must be effectively educated to the political realities that the special interests understand so well. The political system is where the action is, where the decisions are made that determine what our society will be, and directly and continually affect each of our lives. If the nature of those decisions is to be changed, if the decision-making process is to be made more responsive and accountable, if our public policies are to be more progressive, then political power must be liberated from special-interest domination. That will require maximum political involvement of concerned, progressive-minded citizens. And the first step in that involvement is financial support of progressive political causes.

The importance of adequate financial support to the effectiveness of South Carolina's new reform politics must be emphasized and re-emphasized. New techniques of mass appeal utilizing direct mail, media appeals and other devices should be employed to give people the opportunity to respond. Our people must be led to understand that contributing a dollar or five or more is equally as meaningful and important an act **against** the status quo and **for** change as is voting.

If developing new sources of money is imperative for the progressives, they must still face the reality that for the forseeable future, they will continue to be opposed by superior financial resources. It will be as important to devise political strategies and tactics to minimize this disadvantage -- or perhaps even turn it into an advantage.

Stressing full, complete disclosure of contributions and expenditures is one effective method, as demonstrated by the Ravenel campaign. After 1974, any candidate who fails to make such disclosures will stand to suffer at the polls. Disclosure discourages contributions by special interests, or at least makes candidates vulnerable for having accepted them.

The positive effects of limiting traditional kinds of campaign spending and emphasizing personal contact have also been proven in a variety of circumstances. Freshman U.S. Senators Dick Clark, D-Iowa, and Lawton Chiles, D-Florida, for example, both made a public point of rejecting lavish spending on media and other costly promotion in favor of walking and talking and listening in their successful campaigns of 1970 and 1972. A different example closer to home, in one of 1974's closely watched local elections, reform Democratic challenger Bill Campbell was substantially outspent by incumbent opponents in both primary and general elections in Richland House District 72. Campbell's door-to-door, walking and talking and listening campaign produced decisive victories in both contests.

In rejecting old political ways that have meant comfort for the few and hardship for many, voters have also manifested rejection of too-slick, too well-bankrolled campaigns as symbols of bankrupt policies and politics. The lesson for the "new" politicians is that modest-but-creative, issue-oriented, no BS appeals **are** effective in this era of public skepticism and revolt.

Still, financial problems will continue to plague the development of progressive politics in South Carolina. Even the most modestly-budgeted electoral campaign needs "front-end" money to get started. Aspiring liberal candidates for legislative and other public offices are being scared away by money worries.

Issue-oriented citizens organizations are suffering greatly from lack of funds. The South Carolina Taxpayers Association, organized to lobby and litigate for tax reform and against utility company rip-offs, recently succumbed; the South Carolina Council for Human Rights, which has been around since the 1920s working for civil rights and more effective anti-poverty programs, is on the verge of folding.

Public Voice, the statewide citizens' lobby which showed promise for succeeding with a broader base than the Taxpayers Association in the fight against jacked-up utility rates and milk prices, inequitable taxes and conflict-of-interest in state government, has bogged down in money problems. Even those state groups with national organizational support such as the ACLU, the S.C. Environmental Coalition and Common Cause, are much less effective than they could and should be, because of resource problems.

There is a great need for collective consideration of these and other common problems by those political leaders who would identify with the cause of reform. There is a great need for a sharing of ideas and mutual support, and beginning to collaborate in setting priorities and agendas and strategies for action.

Until this kind of interchange and cooperation begins in earnest, real progress in advancing the cause of reform will be minimal. And until then, it cannot truly be said that there is a progressive political movement in South Carolina.

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music

by Tim Driggers

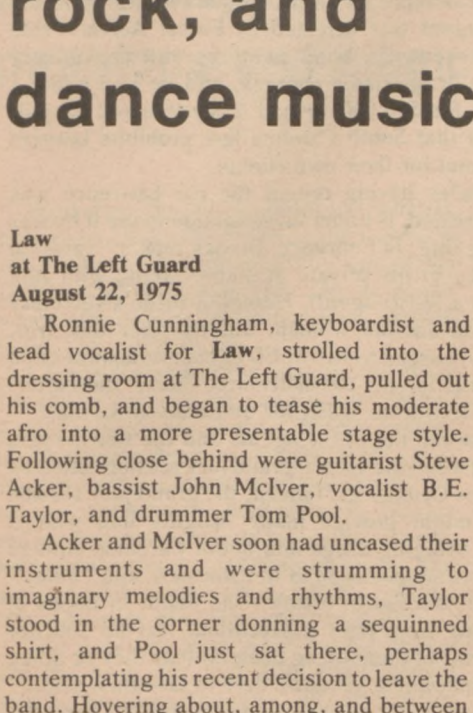
Law: funk, rock, and dance music

Law
at The Left Guard
August 22, 1975

Ronnie Cunningham, keyboardist and lead vocalist for **Law**, strolled into the dressing room at The Left Guard, pulled out his comb, and began to tease his moderate afro into a more presentable stage style. Following close behind were guitarist Steve Acker, bassist John McIver, vocalist B.E. Taylor, and drummer Tom Pool.

Acker and McIver soon had uncased their instruments and were strumming to imaginary melodies and rhythms, Taylor stood in the corner donning a sequinned shirt, and Pool just sat there, perhaps contemplating his recent decision to leave the band. Hovering about, among, and between the band members like a mother hen was ever-present road manager Tom Marzyllo; a road manager, yes, but more aptly a combination of publicist, baby sitter, stage hand, "go-for," and tour boss.

Shortly the group would leave this room and proceed through the narrow corridors leading to the stage area and begin the first of their Friday night performances. They had been at The Left Guard the entire week and



Law

would be back Saturday night to conclude their Columbia engagement. The crowds had not been large, but considering the relatively slight student population of the city at the moment and, more particularly, the general apathy shown rock groups by Columbia audiences more attuned to living in the past with "beach music" (how I hate the phrase and the music). Law had been well received by those who had ventured out, and the group members did not seem overly distraught at the prospect of once again having to play in front of a less than capacity audience. This attitude could be directly attributed to the professional approach the group has acquired during four years of constant touring since their inception. As Marzyllo put it, "Law is a working band." The group has had to adapt itself to crowds ranging in size from 13,000 at large coliseums to audiences of 25 at small clubs, and the varied conditions which each situation presents.

At 9:30 the group wandered out of the shadows from behind the bar onto the dimly lit stage and, after a slight introduction, began their act with an up-tempo, funky rendition of their own composition "Runnin' On." The disco rhythms emanating from Cummingham's keyboard and his Wonder-esque vocals made for a rousing opener. The dance floor was soon glutted with "bumpers" and this crowd reaction seemed to spur Law on. B.E. Taylor preluded Bad Company's "Rock Steady" with a supplication for the Left Guard crowd to "get loose real early;" that they did as Acker's churning guitar provided the impetus. Slowing the frantic pace down, Law presented its softer and more melodic side with "Southern Wind," a song written by McIver with the warmer environs of the South in mind.

Cranking back up the group presented its version of The Temptation's "Ain't Too Proud to Beg." Mid-way through the number Acker took charge and led the band through a jam which provided one of the high points of the evening. McIver's bass play was particularly intense and one could see from his facial grimaces that he was putting a great deal into his performance. Raspberries' "All Through the Night" was covered expertly and once again Acker stole the spotlight with his lead play. "That's What Love Can Do" was introduced by Ronnie, saying, "this song's for everybody whose been in love, thought they were, or read or heard about it."

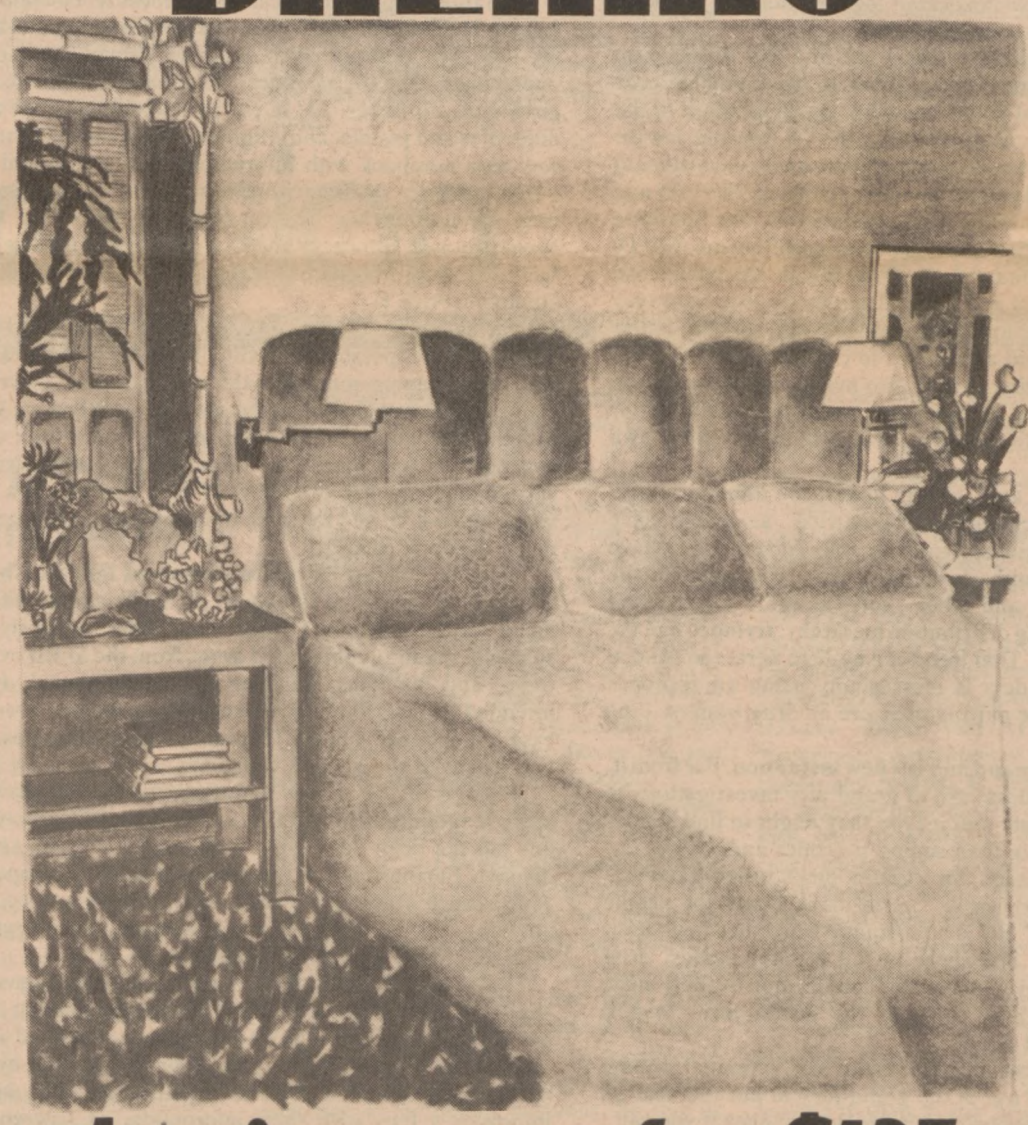
Taylor, the newest member of Law, displayed considerable vocal talent and stage presence in this number, while Acker and Cunningham traded solos with their respective instruments. "Tootin," an instrumental, closed the first act and featured Cunningham running about the stage imploring the crowd to join him on the dance floor.

The second set was high energy rock and roll all the way. Starting with their own seemingly autobiographical "The Old Days Are Gone," the group proceeded into "Wake Up," another of their originals. This is a song with Top 40 potential and was protracted and stretched until every element of its composition was exhausted and all the group members' musical strengths revealed.

The familiar "Honky Tonk Women" provided Cunningham with an appropriate vehicle for him to play his audience as well as his keyboards. The set concluded with a medley of Chuck Berry ("Roll Over Beethoven," "Little Queenie," and "Johnny B. Goode") and Otis Redding ("Shake" and "Can't Turn You Loose") numbers. Acker's guitar was once again at the fore and his play completely dominated this 20-minute excursion into rock's roots.

Law has just recently released its first album on GRC Records. It features the songs heard at The Left Guard last week and the backing of The Memphis Horns. It is an impressive debut album and deserves to be heard and played. Buy the album or catch them if they're near the area. You won't be disappointed.

PLEASANT DREAMS



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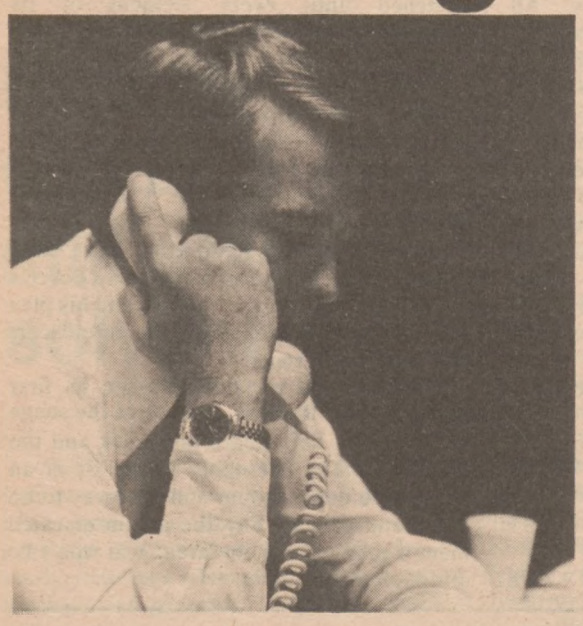
The war on drugs



Anders

by Bob Thompson

Last fall, when Jim Anders was running for Fifth Circuit Solicitor, one of his main campaign planks was to reduce drug trafficking in the Richland and Kershaw County area. After his election over incumbent John Foard, the young Anders, true to his word, has made anti-drug efforts a focal point of his administration. Anders and his staff of assistant solicitors have pressed for stiff sentences for drug offenders, and they have enlisted more sophisticated legal mehods of breaking drug rings.

But Anders is quickly finding out that the people who supply heroin, cocaine and marijuana to the Columbia area are also sophisticated in the ways they try to keep out of the clutches of the law. And one thing the 32-year-old lawyer probably didn't count on having to fight was the involvement of South Carolina's law enforcement agents in the sale and distribution of drugs. The recent revelation by The Charlotte Observer that some State Law Enforcement Division (SLED) agents and informants may be shipping in marijuana and cocaine from Jamaica and South America for sale here only makes it that much more difficult for Anders, his fellow solicitors, and federal authorities to combat the illicit drug trade in South Carolina. And it also makes it more apparent that statewide drug enforcement personnel need better coordination -- not to mention a watchful eye on their own colleagues.

In the Columbia area, efforts to halt the influx of illegal drugs have been changing. Nationwide, as police have become more experienced in drug enforcement, they have been placing less emphasis on the drug user -- especially the casual users of pot and other "soft" drugs -- and looking farther up in the drug distribution hierarchy, trying to nail the big dealers instead. That trend can be seen here, too. And at the same time, Anders is increasingly using an approach novel to this area for putting pressure on drug traders -- the grand jury system.

It's not that the grand jury is a new institution. Far from it. What is new is Anders' use of grand jury investigations to convince some people that maybe they ought to find a safer way to make a living than selling narcotics and drugs.

"The whole reason for (grand jury) investigations," Anders explained recently, "is to make it hot for people involved in drugs." His is a technique which has been used with great success elsewhere in the country against drug rings. In New Jersey, Anders said, prosecutor Herbert Stern was "one of the best users of the grand jury" before becoming a federal judge.

But Anders claims his office is the first in South Carolina to make significant use of the grand jury to put the heat on drug dealers. It's basically a simple theory: even if you can't get enough evidence for an indictment or a conviction of someone you're sure is distributing drugs, you can subpoena the person to testify before the grand jury. If he refuses to answer the solicitor's questions, the judge can hold the witness in contempt of court, and can sentence him to six months just for that. Eventually, said Anders, most witnesses will "see the light" and start talking.

Even if a known drug dealer doesn't reveal any damaging evidence about his fellow dealers to the grand jury, others in the drug trade won't know what he has or has not said. So, Anders explained, they're likely to stay away from the witness because they are suspicious and feel he might inform on them. Which means that any drug dealers who are called before the grand jury, no matter what the outcome there, are at least temporarily taken out of the mainstream of drug trafficking, until things cool down.

The type of drug dealers and distributors Anders is trying to get before the grand jury, he said, are the ones he couldn't convict anyway. "We're not bothering with people we have cases on," the solicitor stressed. Besides putting the "heat" on those witnesses, Anders said, there's another reason the grand jury technique is being used, and that's to get information on people he **can** indict and convict. Witnesses before the grand jury must be given immunity from prosecution for anything they reveal, so naturally, Anders said, he is careful who he offers such immunity to. Some dealers who fear that jail is just around the corner for them want to testify in order to get immunity. But Anders said he watches out for that kind. "We're going to know pretty much what he's going to testify before we let him spill his guts out."

Anders will put his grand jury to use late in October. The focus of his efforts then, ironically enough, will be several agents and former agents of the State Law Enforcement Division. The SLED agents, along with several drug informants, are under investigation from three fronts -- Anders' office, the U.S. Drug Enforcement Administration, and the federal Law Enforcement Assistance Administration -- for a slew of reported violations, including smuggling cocaine and marijuana into South Carolina from Jamaica and South America, pocketing "buy" money, and stealing drugs from SLED headquarters.

The involvement of the SLED agents, former agents, and informants in drug sales and distribution was unearthed in storybook fashion. Last June, a policeman in the Columbia suburb of Forest Acres pulled over a blue 1975 Volvo for reckless driving. It was an inauspicious start to an astonishing chain of events.

The three people in the car were Albert A. Lawrence, 24, former SLED agent who had been fired three months earlier for unknown reasons; Ellis Eugene "Gene" Gosnell, an undercover SLED narcotics informant; and Gosnell's girlfriend, Jill Greer, 24. In the car were 19 pounds of pot, nine rifles and pistols, and a lighted marijuana cigarette -- as well as a notebook with information that implicated other SLED narcotics personnel and prominent Columbians in a drug smuggling ring. The car had been rented by Walter Brooks, a local attorney; and Lawrence was employed, and had been since leaving SLED, by another Columbia lawyer, Hemphill Pride II.

The notebook turned out to be a real bombshell tying SLED narcotics personnel in with numerous illegal practices. One policeman present when the notebook from Lawrence's car was first read described the scenario: "When we started flipping the pages in the notebook, people's eyes started getting wide and there was some whistles and everybody started talking real excitedly. It just confirmed a lot of suspisions we've had for some time about what was going on down there (at SLED)."

Sources who saw Lawrence's notebook told the Charlotte Observer it described instances of SLED agents allegedly using drugs, stealing drugs and other property from suspects, stealing confiscated drugs from the SLED evidence room, and falsifying vouchers for "buy money" (money intended to be used to buy narcotics for evidence in criminal cases). Lawrence's notes reportedly included names, dates and places of the alleged violations.

SLED chief J.P. Strom told reporters he was unaware of any wrongdoing within SLED, and he added that there is not and has not been "any great problem" within his narcotics division. Furthermore, Strom tried to dismiss the importance of Lawrence's notes by exclaiming, "Lawrence would say anything." But despite Strom's assurances that everything's in order, SLED is in deep trouble.

There are currently three separate investigations of the alleged SLED criminality. LEAA is planning to audit SLED's books shortly to determine if LEAA money, intended to make "buys" for drug busts, has indeed been pocketed by SLED narcotics agents, and if SLED agents have been splitting informant's fees with their informants, as Lawrence has claimed. The Drug Enforcement Administration (DEA) is checking into claims that SLED narcotics agents beat, robbed, and framed suspected drug dealers regularly and carelessly staged raids against innocent people. And the Fifth Circuit Solicitor's office is trying to find out what part the SLED agents played in local drug trafficking.

If the claims in Lawrence's notes prove true, the SLED narcotics division and Columbia's legal community could be in for quite a shakeup. The ties between Lawrence and Columbia attorneys Walter Brooks and Hemphill Pride II will be a major enphasis of Anders' investigation. Anders last month offered to drop the state's charges against Lawrence if he would implicate Brooks and Pride in the drug ring. (Lawrence, after being stopped by the Forest Acres policeman, claimed that the 19 pounds of pot in the car he was driving had been stolen earlier in the day from a Forest Acres man, Victor Pulliam. Pulliam filed charges of armed robbery against Lawrence and four others.)

Pride and Brooks have been mentioned frequently for various reasons during the investigations. Pride, of course, had employed Lawrence as an investigator at the time the former SLED agent was arrested in Forest Acres. Pride represented Lawrence in bond hearings and preliminary hearings on the drug-related charges, and he also wrote a personal check for $50,000 to bail Lawrence out of jail, despite the fact that South Carolina law prohibits lawyers from posting bond for their own clients.

Brooks, besides having rented the car Lawrence was driving when arrested, is under investigation to see if he was part of the drug ring. In February, Brooks took a "vacation trip" to Jamaica in his private airplane, taking with him Lawrence (then a SLED agent), Hemphill Pride's secretary Patty Wells, and another woman. Shortly after that trip, Patty Wells was charged by two SLED agents with possession of cocaine with intent to distribute. Soon thereafter, Lawrence was fired from SLED for undisclosed reasons.

The ties between the SLED agents and the two lawyers will be explored when the special grand jury session called by Anders convenes October 21. Indeed, the grand jury session looks as if it might provide many insights into who is responsible for bringing drugs into South Carolina. Anders told us he plans to subpoena 30 to 40 witnesses, and "many" others have volunteered to testify -- no doubt in hopes of getting immunity from later prosecution. As the solicitor explained, "Many of them (drug dealers) fear they're going to get burned and want to get down here to save their skins."

Despite the apparent transgressions by SLED's narcotics division, Anders isn't holding it against the agency as a whole. "We're not down on SLED," he stressed. "I have no information about any agents other than narcotics agents who have done anything that even smacks of being improper. They (SLED) have some of the best agents I've ever known." Anders' public tolerance toward SLED is understandable, though, since he has to work closely with the agency in his everyday work.

Anders' claimed that his tactics against drug trafficking have shown some success so far, and he cited "psychological reasons" in explaining that heroin or cocaine costs two and a half times as much in Columbia as it does in Greenville. But his hard-driving anti-drug crusade has taken its toll personally. Recently he reported that someone had tried to "get" him, though he wouldn't elaborate on who it was or what kind of threat was made. "I've never asked for police protection," Anders commented. But when asked if he carried a gun, he smiled. "I will admit that I've applied for a permit."

The implication of SLED agents and informants in drug smuggling and selling will be important even beyond the shock of having law enforcement officers doing exactly what they're paid to stop. There is also the question of the present and future effectiveness of SLED's narcotics unit. As Dick Harpootlian, an assistant solicitor under Anders, pointed out, pending charges against some suspected dealers might have to be dropped. "In court it's going to be the agent's word or the informant's word against the word of the defendant. Now, what kind of credibility is an agent going to have if he's got drug charges against him?"

Even before the investigations into SLED operations have begun, massive changes have taken place in the narcotics unit. Of the original 18-member squad, two agents have been fired recently -- Lawrence, and Johnny Owens. At least two informants are under arrest -- Gene Gosnell, Lawrence's companion, for armed robbery and possession of marijuana, and James P. Horlacher for allegedly stealing 150 pounds of confiscated marijuana from SLED headquarters. Another agent, Bobby Benton, has been suspended for undisclosed reasons, and the former head of narcotics, Lt. Sam Frierson, was transferred to another division of SLED.

It's significant that this is the first time SLED has been investigated by outside agencies in its 28-year history. In fact, SLED has never been audited by the state to see if it was spending its funds properly. That the investigations, when they finally did come, should be on such a massive scale, is just another big headache for people like Jim Anders to contend with.

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theatre

by Mike Smith

'Cabaret' explodes with music, passions and magic

Workshop Theatre's **Cabaret** overwhelms the senses, brazenly assaulting the spectator with the music and gaud of Berlin's infamous Kit Kat Klub while savagely clawing at our hearts with its plots of ruined love, dashed hopes, and death in life.

I Am A Camera is the strange title John Van Druten gave to his non-musical version of Christopher Isherwood's **Berlin Stories**, but his drama dealt more with sociological concerns and presented in greater detail the romance between the mythical Sally Bowles and her hapless, scholarly lover who remains throughout a camera passively recording and accepting the events which will one day be only a memory of a time spent in Berlin.

The story line is as simple as boy meets girl, boy loses girl, but with that expected third-act happy ending gone. What gives this meager plot meaning or interest, however, is its milieu: Clifford Bradshaw's one-room apartment, near-Nazi Germany, and the raucous cabaret. In adapting Isherwood and Van Druten, Joe Mastero keeps the story simplistic and the issues defined in terms of black and white. The dialogue and romance are rather pedestrian, but his manner of editing or presenting them shapes the play into being.

Any musical is schizophrenic. On the one hand, the plotted reality trudges along toward a pre-ordained conclusion while, contrarily, the energy and action which the music supplies threatens to supplant the real world with an unreality of illusion and theatricality. In **Cabaret**, the stage is literally divided between the everyday sameness and fear of life found in Fraulein Schneider's boarding house and the everynight excitement of the Kit Kat Klub. **Cabaret** brilliantly presents these two opposites in conflict. With its androgynous, democratic Emcee presiding over a harem of dancing girls, the Kit Kat twists and mocks life. From its area on stage, it threatens to suppress, even destroy reality, for its Emcee may at any minute actually erase outside existence and start the circus anew.

Cabaret unfolds, like a film, through a continuous flow of visual images broken down into definable scenes which occur in time and space. While the individual segments may be very pleasing and well presented, it is the totality of accumulation of images which ultimately shape feeling, meaning, and rhythm.

John Kander's music and Fred Ebb's lyrics for the cabaret tunes nicely capture that era of fun and horror -- pre-war Berlin. "Don't Tell Mama," a song excised from the film, is as bawdy and playful as "Money, Money" or "Willkommen." The songs composed for the dramatic sequences ("Maybe This Time" was in the film) lack the flair of the show tunes but serve better than dialogue to reveal the dramatic characters' feelings and motivations.

Technically and artistically, Workshop has never undertaken such an ambitious project. Not only does this musical, which requires a large dancing area and three sets, fit comfortably upon the Workshop's small stage, but the musicians, singers, actors, and dancers perform as if they had never heard of Liza Minnelli, Joel Gray, or Bob Fosse's films. **Cabaret** has been produced many times in many places, but Workshop's staging is itself an original if only by virtue of the ingenious ways in which director Jim Quick and associates have solved problems arising inherently from Workshop's physical limitations and have enhanced the play by cashing in on certain natural assets.

Mary Arnold Garvin's wonderfully designed set divides the stage into many playing areas. The setting resembles an open book which has one large, "turnable" page. By flipping the page, one can be either at the Kit Kat or in Cliff's room. A "door" behind the cabaret opens to reveal Fraulein Schneider's living room.

These areas are compact and well contained, but splitting the stage into smaller areas greatly enhances the impact of the subterranean Kit Kat Klub while closeting the romances between Sally and Cliff and Fraulein Schneider and Herr Schultz from outside reality (the Nazi dilemma)and outside unreality (the cabaret). Technically, the small playing areas allow lighting experts David Dorsey and David Walker to maximize the effects of spotlighting and coloring, most notably with the beautiful static image of Sally singing "Maybe This Time." Finally, this creative staging grants the Emcee complete freedom in triumphing **uber alles**.

Director Quick has molded and integrated the many parts into a satisfying whole. Considering that the dramatic scenes are such a "down" after the hectic cabaret productions, he maintains a steady pace with them which keeps interest from lagging. Adrian Elder, Bette Herring, Johnny DeHart, Nanci Williamson, Michael Roh, and the Cabaret Gentlemen (Randall Browning, David Stanley, Walter Miller, Les Gray, Tom Beard, Peter Poore, and David Walker) establish the non-musical reality through simple, often understated performances as they grapple with the problems of their individually wrapped existences. The duplication of faces (the Gentlemen perform many roles via Hal Buckley's imaginative costuming) only contribute to the horror or political reality while exposing how theatrical life itself has become.

Quick surpasses even the razzle-dazzle he created in **Babes in Arms** with his decadent, opulent vision of the Kit Kat Klub -- that strange heaven and hell where anything goes. He and choreographer **Anne** Brodie fill the Kit Kat's stage with an onslaught of moving bodies and kinetic images which violently seize the audience, making all of us part of that beautifully controlled madness. The Kit Kat dancers and all-girl orchestra (Donna Lewis, Kimberly Hale, Judy Howle, Christie Karavan, Dottie Ashley, Catherine Nauful, Pam Edwards, Jan Howell, Mary Lou Worth, and Calley Malphrus) contribute to the cabaret's ambience. The dancers' eyes reflect nothingness; they move in unconscious rhythms to the vital, sleazy music of the orchestra. Musical directors Franklin Ashley and Pam Edwards, Brodie, and Quick have carefully coordinated their different talents.

Ellen Holman as Sally Bowles and Jeffrey Judson as the Emcee add that final bit of polish which makes this such a splendid entertainment. Holman is naive yet cunning, vulnerable and deadly as Sally Bowles. She glides through the Kit Kat numbers and delivers "Maybe This Time" and the title song with heartfelt intensity and passionate fervor. At the same time, she portrays Sally not as an undiscovered superstar as Minnelli did but as a woman who does what she wishes, in spite of her limitations, to couch herself in much needed illusions.

Judson is a slinky unleashed on Workshop's spiral staircase. As the white-faced, protean Emcee, he carefully controls and directs the play with his omnipotent and telling looks, his ability to be in the "right" place, and the litheness and precision of each movement. His dancing is maniacal yet joyous and liberating; his singing voice a raspy whisper in the ear calculated to drive the listener wild with its mechanical loudness and seductive intonations. It's a **tour de force** performance which moves with the grace of poetry.

Workshop's **Cabaret** balances deftly upon that **tightwire** separating reality from unreality, tragedy from comedy, before returning the audience to **terra firma** once again. Film with kinky camera angles and flashy editing can never capture the special excitement of watching these living, breathing characters move through their patterns in such proximity. Lost in a funhouse, the audience becomes immersed in the chaos, raucousness, and vulgarity of the Emcee's invitation to join the dance. For three hours, the stage rages and explodes with the music, passions, and magic of **Cabaret.**

television

by Dan Lackey

The fourth network: clumsy, amateurish, but no sell

One of the small rewards of giving the Public Broadcasting System equal or preferential billing to the Big Three networks is that you get to see all kinds of shows with the thump and thud of the studio in them; shows with loose ends, clumsy shows, shows which may be as bad or boring as real life can be but are rarely offensive in the same way a rotten hard-sell commercial is offensive.

I suspect that lack of commercial interruption is a godsend too easily taken for granted. The simple fact is this: the commercials on commercial television set the frenetic pace of every show we watch. Programs have to build to a certain level every six or seven minutes not so much to bridge the commercial, and make sure you won't be lost in the break, but to compete with the commercial. I guess most people just endure (or pretend to just endure) commercials, and let the advertising work like its supposed to work best -- subliminally.

But once you really start to **see** the commercial, and really feel the tube as an advertising medium first and foremost, it's a very frustrating experience. First it's fun, like a kind of futuristic realization of what our culture's all about. But though it's like finally being able to see the face of the young woman in the well-known trompe de l'ouil drawing of the old woman, it's also like not being able to see the old woman again. Only with the sustained **absence** of the commercial, is the camera free to become more like an eye and less like an **enervating** kaleidoscope.

A good example of the kind of program mentioned above is a thing that lumbered down the wire to Channel 35 from Tennessee last Sunday night. It's a program called "The Nashville Advocate" and its purpose is to debate this or that issue of the day in a very staged and easy-going way. The show has a regular host/moderator and four guest commentators, two on each side of the issue.

The debate proceeds on the model of a court trial. One of the commentators from each side of the debate assumes the role of witness and their partners assume the role of attorney. Each side presents opening and closing statements, cross-examines the opposition, and so forth. We are told that the debators are not necessarily expressing their personal points of view, thus leaving the possibility that they are play-acting, and giving the thing a little tin Platonic ring.

Last Sunday's issue on the "Nashville Advocate" was a real barn-burner: should Tennessee decriminalize its penalties for the possession of one ounce or less of marijuana? The court trial of opposing opinion on the question moved along, aided and abetted by theTennesseedrawl, at the pace of a turtle on a linoleum floor, and showed that the style of Howard Baker (Mr. Preamble on the Watergate Committee) is indigenous to the region and extends to the roots.

From the point of view of, say, John Stuart Mill, this little drama (the phrase "police court on wheels" comes to mind for some crazy reason) would seem pretty myopic. Everyone accepted the axioms that marijuana was harmful to every individual and that it is the paternal duty of society to forbid each member from so harming himself. From these points the debate plodded on in a very practical, non-polemical way. But it cut and dried up the surface issues pretty well, leaving it open to any bright kid to question the assumptions on which the debate was formulated. It's shows like these, as clumsy as they are, that would make excellent teaching tools for high school social studies.

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CINEMA

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Super Dude." R. 3:45, 5:30, 7:15, and 9

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Beyond the Green Door" and "Pretty Wet Lips" are this week's porn offerings. Continuous shows start at 3:30 with the last complete show at 8:30.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Bucktown" has Fred Williamson **and** Pam Grier in the usual stuff. Rated R, and the show times are 1, 3, 5, 7, and 9.

CAPRI THEATRE, 1519 Harden Street, 254-5601

"Emanuelle" runs first with "Starlet" on next. Both rated X with continuous shows from 1 p.m.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"Angel on Fire" and "Appetites." X with shows from 1 p.m.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"Jacqueline Susann's Once is Not Enough." Once is too much for this sleazy teaser about a Justinian innocent (Deborah Raffin) adrift in the sexual wilds of the big city. The range of titillation includes not only some low suggestiveness (Raffin is hung up on daddy Kirk Douglas, rich bitch Alexis Smith gives Melina Mercouri a big sloppy kiss), but the spectacle of such actors as Douglas, Smith, Mercouri, Brenda Vaccaro, and (less surprisingly) George Hamilton prostituting themselves to Susann's sexual soap opera. David Janssen plays Susann's cretinous conception of a drunken, brawling nearly impotent Norman Mailer, but not even that's funny, just disgusting and rather depressing. Rated R, and the times are 1:30, 6:30, and 9.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"Jaws." Richard Dreyfuss, Roy Scheider, and Robert Shaw go fishing in what is fast becoming the biggest money hit in movie history. PG. 2, 4:30, 7, and 9:30.

FOX THEATRE, 1607 Main Street, 254-5212

Bringing "The Fortune" in directly after "The Sting" seems rather dangerous: isn't that making the connection a bit too obvious? Warren Beatty and Jack Nicholson are the bilko artists in this one, and Stockard Channing is the rich flapper they marry for the fortune of the title. Directed by Mike Nichols and script by Carole Eastman, ambiance via the 1920's. PG. 1:40, 3:30, 5:20, 7:10, and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"A Woman Under the Influence." John Cassavetes directs Gena Rowlands and Peter Falk in this story of a woman crushed by the dominating influence of friends and family. R, with shows at 3, 6, and 9.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"Hearts and Minds." A mixed press for this documentary about the Vietnam War and the treatment given by the American forces to the Vietnamese people. The reactions seem to be more to its politics and the way the subject is presented (very anti-war) than whatever other qualities it may possess. An Academy Award to director Peter Davis for the Best Documentary of 1974. The show times are 1:30, 3:30, 5:30, 7:30, and 9:30.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"Nashville." Robert Altman's easy-going, improvisational methods find their natural place in this

Jack Nicholson and Warren Beatty

epic about the country music capital, and, by implication, America's heartland. It succeeds not so much as a whole as the sum of the parts supplied by the many fine actors including Henry Gibson, Lily Tomlin, Keenan Wynn, Ned Beatty, Keith Carradine, Shelley Duvall, and Gwen Welles (many of whom developed through Altman movies), and if the critics have possibly oversold the controlling insights behind it, it's still a remarkable effort in a style refreshingly unlike anything else being made today. R. 3, 6, and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"Love and Death." Woody Allen fights Napoleon and makes love to Diane Keaton as a Russian countess. A wonderful allusive tribute to the masterpieces of Russian literature and the comedy of the screen past (especially Keaton and Bob Hope) by our finest comedian of the screen present. Rated PG, with shows at 2:30, 4:15, 6, 7:45, and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Rollerball." Some heavy irony in the fact that this movie, which pretends to be an expose of the barbarism of a potential Roman Empire of the future, ends up treating the audience like those very plebes and citizens and aristocrats. The action scenes which dominate the movie are certainly exciting, but otherwise it's a waste and its insights so banal that they don't make us think about what we're reacting to -- they become mere visceral excitement. Directed by Norman Jewison in the style of Stanley Kubrick but without the wit or insincerity, starring James Caan, John Houseman, Moses Gunn, Maud Adams, and Ralph Richardson. Probable feature times are 3, 5:15, 7:30, and 9:45 with the matinees being dropped after Monday, but call to confirm scheduling.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"The Longest Yard." One of last year's biggest hits makes its return just in time for football season. What with Burt Reynolds at his most machismo (and self-indulgent) and a football climax between prisoners and their guards, it promises to be a dud, but it's really a pretty good movie -- mostly because director Robert Aldrich has managed to make Reynolds' good-natured sadism infectiously likable and Tracy Keenan Wynn's script (with obvious parallels to Ken Kesey) has some surprisingly thoughty things to say about the need for human pride and freedom. With a fine Eddie Albert as the slightly psycho Knute Rockne of a warden, and Bernadette Peters as his lascivious secretary. R. 2:30, 4:45, 7, and 9:15.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"The Apple Dumpling Gang." Yet another week for this Disney spin-off of cute Westerns with Tim Conway, Don Knotts, Bill Bixby, and Susan Clark. G. The times are 7 and 9 on Monday through Thursday with 3 p.m. matinees on the weekend.

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"White Line Fever," another chase billed as "the most spectacular ever filmed." Jan-Michael Vincent is the star. The show times are 7:20 and 9:20 on weekdays with the addition of a 3 p.m. matinee on the weekend. The late show on the 5th and 6th will be "Pardon My Blooper."

CLUBS

THE THREE CHAIRMEN, 1824 Edmund Road, Cayce, 794-1290

"Just Two" for September 6. No cover charge.

THE SECOND LEVEL, 2011 Devine Street, 771-4794

"Joanie and Friends" are the group for Friday and Saturday, September 5th and 6th. Next week brings Leon on Monday, Larry Rhodes on Tuesday, Rob Crosby on Wednesday, Jim, Lee, and Connie on Thursday, and "Axis Bold As Love" for the following weekend. The cover charge is 50 cents during the week, $1 on the weekend.

THE FORUM, 1520 Senate Street, 771-9973

"The Flatland Rounders" are scheduled for this weekend. Pam, Don, and Blind Dave will appear next Monday, Hal Ross on Tuesday, Susan, Jim, and Blind Dave on Wednesday, Rob Crosby on Thursday, and "Uncle John's Band" on Friday and Saturday, September 12th and 13th. The cover charge is $1 on Monday, Friday and Saturday, free all other times.

THE LEFT GUARD, 2728 Rosewood Drive, 799-2575

"Together" sings on the 5th and 6th. Next week the band is the popular blues group, "Mother's Finest." Thursdays, usually $2 or $2.50 on the weekend.

THE NEW SOUTH MUSIC HALL AND WHISKEY PARLOR, 4614 Devine Street, 787-6505.

"Hickory Wind" for the 5th and 6th. Knappy Patch will sing this Sunday, there will be a jazz workshop on monday, Rob Crosby sings on Tuesday, and "The St. Vitus Dance Band" finishes up the week. The cover for members on the weekend is usually $2.

THE PUMPERNICKEL, Arcade Mall, Downtown, 254-0775

Friday, the 5th, the group will be "The Ventralis Band," Saturday and the following Saturday, Jim, Lee and Connie, Monday, "Sanctuary," Tuesday, Jim, Susan, and Blind Dave, Wednesday, Charles, Thursday, "Birdfish," and Friday once again Ventralis Band. No cover.

THE CHOPPING BLOCK, 1021 Briargate Circle, 772-2011

On the weekend of the 5th and 6th the entertainment will be "Pat and Mary Hill." No cover charge.

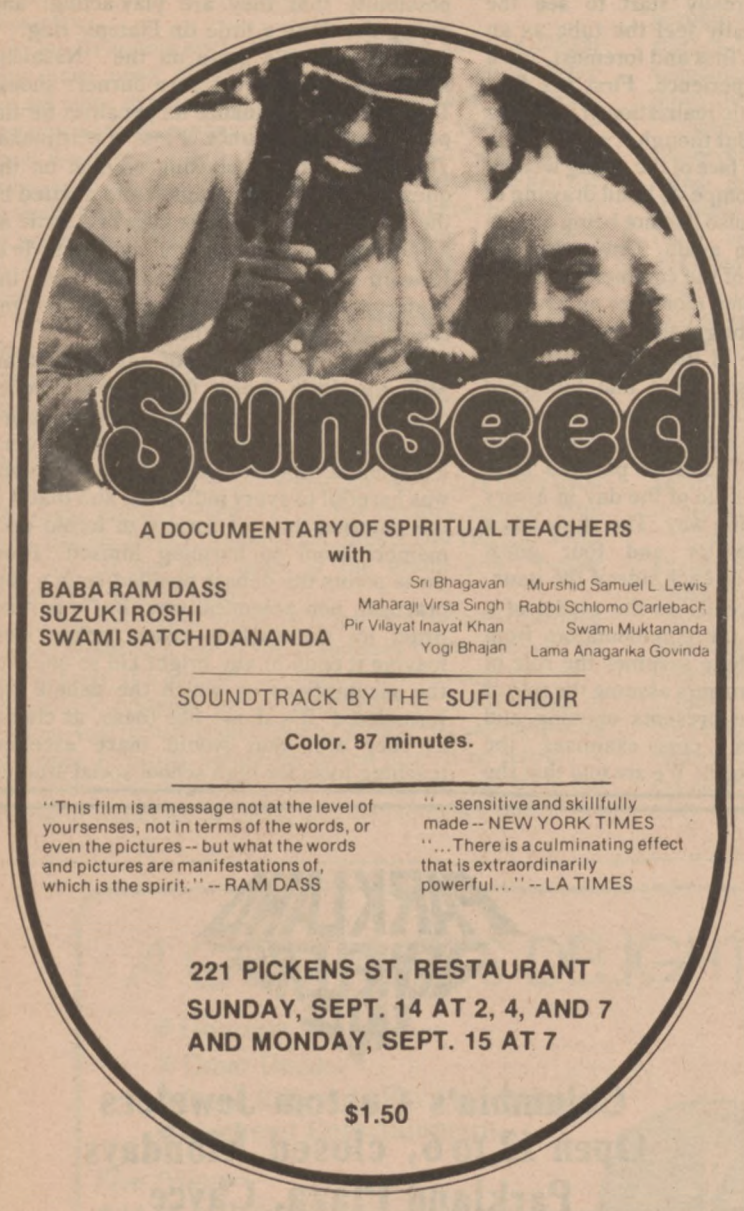
THEATRE

Cabaret continues at Workshop Theatre through September 20. This production of the Broadway hit has been directed by Jim E. Quick and stars Ellen Holman, Adrian Elder, and Jeffrey Judson. Tickets are $3.50 for adults, $2.50 for students and the curtain time is 8 p.m. nightly with 3 p.m. matinees on Sundays. See review in this edition.

Auditions for the Workshop Theatre children's production of "Cheaper By the Dozen" will be held on September 13 at 1 p.m. and Sunday, September 14th at 6 p.m.. Both sessions to be in the Theatre building.

SPECIALS

The University of South Carolina is conducting a special research project on the number of men between the ages of 35 and 57 who are running a high risk of heart attack or stroke, and is canvassing local neighborhoods in order to find men who would like to participate in a free 15 minute screening test to determine such a high risk. Anyone



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The American Cancer Society in conjunction with the South Carolina Lung Association has scheduled a smoking withdrawal clinic on September 8th through 12th. The clinic will be located at the Mt. Tabor Lutheran Church at 7 p.m., each night, and there is a $4.50 registration fee. Further information may be obtained by contacting the Cancer Society office at 1940 Blossom Street or by calling 771-4656.

The South Carolina Arts Commission is now accepting applications for elementary, junior and senior high schools to participate in the filmmakers in the schools program. The program provides students with instruction in a wide variety of filmmaking techniques and includes experience with various types of film equipment. The Arts Commission will also supply six weeks of visiting filmmakers, and films and books from the educational division loan library. Cost to the school will be $750, and applications must be submitted by September 15th. To obtain application forms or further information contact the Arts Commission at 829 Richland Street, Columbia, 29201, or call 758-3442.

ART

A USC Art Faculty survey will be opening at the Columbia Museum of Art on September 7. The exhibit will include both works by faculty members that have been previously seen as well as new works not yet displayed, and there will be a special reception for the artists in the Museum from 3 to 4:30 p.m. Also opening on the 7th will be an exhibit by the Richland Art School Faculty and the Artists Guild Awards show.

The Columbia Photographic Society will be holding its monthly meeting at 8 p.m. on Thursday, September 11, in the auditorium of the Columbia Museum of Art.

MUSIC

Dr. Charles Fugo of the USC music faculty will give a piano recital at Fraser Hall in the University on September 10 at 8 p.m. The program will include works by Clementi, Mendelssohn, Rachmaninoff, Schumann, and Liszt, and will be open to the public free of charge.

The Clemson University Music Department has scheduled a performance of John Philip Sousa's operetta, "El Capitan," on Tuesday, September 9th in the Daniel Auditorium. Curtain time is 8 p.m. and there will be no admission charge.

The Isley Brothers together with "K.C. and the Sunshine Band" are slated to sing at Carolina Coliseum on September 12th at 8 p.m. Ticket prices are $7 and $6 and are available at the Coliseum box office and standard ticket outlets.

ZZ Top and **Fandango** are the two bands set to appear at the Omni in Atlanta on September 13 at 8 p.m. Tickets are $5.50 in advance and $6.50 on the day of the show.

A faculty recital by Richard Veal will be held in the Cottingham Theatre of Columbia College at 8 p.m. on September 8th. The public is invited.

Graham Central Station is set to appear at the Charlotte Coliseum on Friday night, September 12th. Call the Coliseum at 704 372-3600 for reservations and ticket information.

TELEVISION

Saturday, September 6

1:30 p.m. - This week Roger McGuinn, Honk, and Jay Gruska will be appearing on "Don Kirshner's Rock Concert." (Channel 25)

9 - Theater in America. A repeat of this staging of the off-Broadway play, "To Be Young, Gifted and Black," an anthology from Lorraine Hansberry's plays and diaries with Ruby Dee in the role of the young playwright. (Channel 35)

10 - Dick Cavett. The last in this summer series has Steve Allen, Barry Manilow, and a sleight-of-hand expert suspiciously billed as "Slydini." The talk section of the program will feature Cher. Leigh French and Marshall Efron are the regulars. (Channel 19)

10 - The Miss America Pageant We are assured at press time that none of the ten top contestants believes in abortion or pre-marital sex. Promises to be the usual cornball spectacular for those given to armchain leching or other forms of intellectual onanism. Bert Parks, of course, is the Master of Ceremonies. (Channel 10)

11 - Movie. "The Petrified Forest" with Bette Davis, Leslie Howard, and Humphrey Bogart. This film version of Robert E. Sherwood's play about spiritual barrenness in a small Arizona town may itself seem a little petrified by now (and could it survive the Carol Burnett version?), but that's quite a cast. 1936. (Channel 19)

12:30 - Movie. "Peyton Place." Lana Turner sans Rachmaninoff in a classic 1958 soap. Grace Metallious' tour of the lurid details of small town life was took off from the somewhat more respectable work of John O'Hara and became the prototype, maybe even the archetype for the novels of such sixties sleazers as Jacqueline Susann and Frank Slaughter. Hope Lange also stars. (Channel 19)

Sunday, September 7

1 p.m. - Movie. "The Flying Leathernecks." John Wayne and Robert Ryan jockey fighter planes in the South Pacific. Noteworthy for the director credit to Nicholas Ray, whose career in B-pictures has since been revalued upward. (Channel 19)

2:30 - Tennis. The U.S. Open finals from Forest Hills. (Channel 19)

6 - Conversations With Eric Sevareid. Sevareid talks to George F. Kennan, former ambassador to the U.S.S.R. and Pulitzer Prize historian. (Channel 19)

7:30 - "Shark...Terror, Death, Truth." Given the degree of self-generation in the " 'Jaws' phenomenon," it's appropriate that this documentary all about it (and the effect it's had on the summer beach traffic) should be narrated by author Peter Benchley. (Channel 25)

7:30 - The Family Holvak. Those wonderful Depression days are the setting for this new series about a small town minister struggling to survive with his family. Julie Harris, Glenn Ford, and Lance Kerwin are the regular cast with David Carradine, who seems strangely out of place in the midst of all this wholesomeness, as the guest star. (Channel 19)

9 - Football. An exhibition game with the New York Jets against the Washington Redskins. (Channel 25)

9:30 - "60 Minutes." The last show of the season has a report on gambling and Las Vegas, the problems of San Paolo, Brazil, and a look at the growing rate of personal bankruptcies. (Channel 19)

Monday, September 8

8 - The Invisible Man. Lest teenie swooners grieve, Most of the time in this new series David McCallum wears a mask "simulating his former features." (Channel 10)

8:30 - Phyllis. Since Cloris Leachman is suddenly billed as a San Francisco widow, the ruthless CBS execs have apparently taken poor old Lars for a ride -- surely he is a potential hero for Tom Stoppard's next play. The resultant complications of Phyllis on her own are the subject of this new series. (Channel 19)

9 - Football. Missouri versus Alabama from Birmingham. (Channel 25)

9 - Movie. "White Lightning." Burt Reynolds enjoys his work as an ex-con driving (and smashing) fast cars in the war against corn likker. Better than a low average. Jennifer Billingsley, Ned Beatty and Bo Hopkins. (Channel 10)

Tuesday, September 9

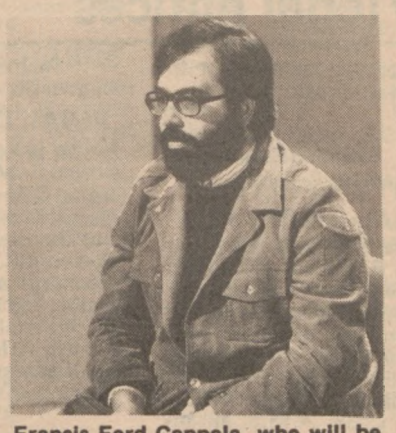
8:30 p.m. - Joe and Sons. A new series about a blue collar widower (Richard Castellano of "The Godfather") who has problems with his neighbors and family. (Channel 19)

Wednesday, September 10

8 p.m. - When Things Were Rotten. Mel Brooks returns to television by producing this new comedy that is a spoof of the Robin Hood legend. (Channel 25)

10 - Kate McShane. Anne Meara in a series about a crusading woman lawyer that, judging from the movie/pilot, should be godawful. Stacy Keach Sr. plays the judge. (Channel 19)

1 a.m. - Tomorrow. Francis Ford Coppola, director of "The Godfather" is the guest. (Channel 10)



Francis Ford Coppola, who will be appearing on the "Tomorrow" show Wednesday at 1 a.m.

Thursday, September 11

9 p.m. - Movie. With the arrival of "Cahill, U.S. Marshall," cineastes can start getting nostalgic about the departure of "Nostalgia Theater" and irate about its replacement by the usual (that is movies as usual) network garbage. This one's a John Wayne western directed by veteran Andrew McLaglen. (Channel 19)

Friday, September 12

8 p.m. - Mobile One. Jackie Cooper is a TV newsman on the move facing "danger and deadlines." (Channel 25)

8 - M*A*S*H reconvenes but without McLean Stevenson or Wayne Rogers. In this special one hour episode Hawkeye is going to turn new regular Mike Farell from a regular Army Joe into one of the bunch. (Channel 19)

9 - Movie. "Diamonds Are Forever." Given the woolly parts Sean Connery has taken to playing lately, this 1971 and last performance as the dapper James Bond may induce some sort of culture shock. It's about smugglers and also stars Jill St. John. (Channel 25)

10 - The Naturalists. Henry David Thoreau is the first subject to be profiled on this new PBS series. (Channel 35)

1 a.m. - Midnight Special. The Bee Gees, Janis Ian, B.T. Express, and Martin Mull. (Channel 10)

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SATURDAY/3 til 12
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New England Grinders
Entertainment
NIGHTLY
Sept. 6 & 7 Joanie and Friends
Sept. 8 Leon Nelson
Sept. 9 Larry Rhodes
Sept. 10 Rob Crosby & L.G. Walker
Sept. 11 Jim, Lee & Connie
Sept. 12 & 13 Axis Bold As Love
Coming --
Sept. 19 & 20 L.D.W.R. Jazz Band

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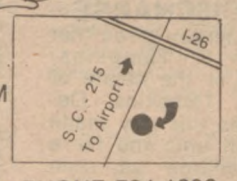

richland county legal notices

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Charles F. Hanselmann has applied to me for Letters of Administration on the estate of Sommai Hanselmann deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 17th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 2nd day of September, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

FINAL DISCHARGE

Notice is hereby given that Lillie B. Glover, Executrix of the estate of Alton Glover, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that Charles Buford Madden, Jr., Administrator of the estate of Annie Lee G. Madden, Deceased, has this day made application unto me for a final discharge as such Administrator; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 29, 1975

FINAL DISCHARGE

Notice is hereby given that Dewey A. Johns, Executor of the estate of Maybelle C. Johns, Deceased has this day made application unto me for a final discharge as such Executor; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 28, 1975

FINAL DISCHARGE

Notice is hereby given that T. Moffat Burris, Sr., Executor of the estate of Samuel H. Hay, Deceased has this day made application unto me for a final discharge as such Executor; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 29, 1975

FINAL DISCHARGE

Notice is hereby given that Mildred H. Smith, Executrix of the estate of Marjorie M. Hook, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 2nd day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 2, 1975

FINAL DISCHARGE

Notice is hereby given that Elizabeth B. Tompkins, Executrix of the estate of Frank G. Tompkins, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 2nd day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 2, 1975

FINAL DISCHARGE

Notice is hereby given that Mary F. Monroe, Executrix of the estate of Manford J. Monroe, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 2nd day of October 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
September 2, 1975

FINAL DISCHARGE

Notice is hereby given that Virginia Harlow Hagood, Executrix of the estate of James Frank Hagood, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 29, 1975

FINAL DISCHARGE

Notice is hereby given that Doris Runell Tuttle, Executrix of the estate of Richard Paul Tuttle, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that Mary L. Harris, Executrix of the estate of Daisy McKenzie Miller, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that Margaret J. Jacobs, Executrix of the estate of Robert L. Jacobs, Sr., Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 27, 1975

FINAL DISCHARGE

Notice is hereby given that David A. Fedor, Executor of the estate of Woodrow Stickland, Deceased has this day made application unto me for a final discharge as such Executor; and that the 26th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 26, 1975

FINAL DISCHARGE

Notice is hereby given that J. Lee Sims, Jr., Executor of the estate of Erma Fulmer Sims, Deceased has this day made application unto me for a final discharge as such Executor; and that the 26th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 26, 1975

FINAL DISCHARGE

Notice is hereby given that Ernest S. Martin, Administrator CTA of the estate of Henry R. Martin, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 21, 1975

FINAL DISCHARGE

Notice is hereby given that George O. Culli, III, Guardian of the estate of Carolyn Faye and George O. Culli, IV, Minors has this day made application unto me for a final discharge as such Guardian; and that the 25th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 25, 1975

FINAL DISCHARGE

Notice is hereby given that William C. Lucas, Executor of the estate of John Edward Lucas, Deceased has this day made application unto me for a final discharge as such Executor; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 22, 1975

FINAL DISCHARGE

Notice is hereby given that Katherine F. Bowen, Guardian of the estate of James A. Bowen, Jr., Minor has this day made application unto me for a final discharge as such Guardian; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 21, 1975

FINAL DISCHARGE

Notice is hereby given that Carolyn F. Bolton, Administratrix of the estate of Willie Bolton, Sr., Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 20, 1975

FINAL DISCHARGE

Notice is hereby given that Nancy Evans, Administratrix of the estate of Prophet Oliver Evans, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 19th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 19, 1975

FINAL DISCHARGE

Notice is hereby given that Sara M. Neal, Administratrix of the estate of Eugene E. Neal, Deceased has thid day made application unto me for a final discharge as such Administratrix; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 20, 1975

FINAL DISCHARGE

Notice is hereby given that Nell Dye Harper, Executrix of the estate of George Greer Harper, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 19th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 19, 1975

FINAL DISCHARGE

Notice is hereby given that Hampton Johnson, Administrator of the estate of Fletcher Johnson, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 22nd day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 21, 1975

FINAL DISCHARGE

Notice is hereby given that Eva Wassum Cunningham, Executrix of the estate of Robert Brown Cunningham, Jr., deceased has this day made application unto me for a final discharge as such Executrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 6, 1975

FINAL DISCHARGE

Notice is hereby given that Edward Bingham, Jr., Administrator of the estate of Ann Elizabeth Bingham, deceased has this day made application unto me for a final discharge as such Administrator; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 6, 1975

FINAL DISCHARGE

Notice is hereby given that David Andrew Epting, Jr., Executor of the estate of Annie Davis Epting, Deceased has this day made application unto me for a final discharge as such Executor; and that the 11th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 11, 1975

FINAL DISCHARGE

Notice is hereby given that Vivian Hadden Madden, Executrix of the estate of George Bright Madden, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 11, 1975

FINAL DISCHARGE

Notice is hereby given that Lugenia Hammond, Administratrix of the estate of Lula Mae Brown, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Citizens and Southern National Bank of S.C., Executor of the estate of Nan M. Dempsey, Deceased has this day made application unto me for a final discharge as such Executor; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Henry M. Satterwhite, Sr., Administrator of the estate of Mildred A. Satterwhite, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Florence M. Corbett, Administratrix of the estate of Hortense W. Grant, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Cleo Creech Duensing and Susie Creech Brown, Executrices of the estate of Horace W. Creech, Deceased has this day made application unto me for a final discharge as such Executrices; and that the 8th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 8, 1975

FINAL DISCHARGE

Notice is hereby given that Donald R. Shealy, Executor of the estate of J. Malcom Shealy, Deceased has this day made application unto me for a final discharge as such Executor; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 13, 1975

FINAL DISCHARGE

Notice is hereby given that Ferry Mae O'Berry, Administratrix of the estate of Herman O'Berry, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland, S.C.
August 13, 1975

FINAL DISCHARGE

Notice is hereby given that Elizabeth L. Bouknight, Executrix of the estate of M.A. Bouknight aka Mendal Alex Bouknight, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 15, 1975

FINAL DISCHARGE

Notice is hereby given that Edgar L. Williams, Jr., Executor of the estate of Elizabeth B. Williams, Deceased has this day made application unto me for a final discharge as such Executor; and that the 15th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 14, 1975

FINAL DISCHARGE

Notice is hereby given that Bankers Trust of South Carolina, N.A., Executor of the estate of Paul W. Phillips, Jr., Deceased has this day made application unto me for a final discharge as such Executor; and that the 18th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 18, 1975

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Jacqueline Duffie Weeks has applied to me for Letters of Administration on the estate of Louise Jones Duffie deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 8th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 22nd day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Genevieve Dinney has applied to me for Letters of Administration on the estate of Edward Dinney deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 9th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 25th day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Gladys M. Morgan has applied to me for Letters of Administration on the estate of Harley Robert Morgan deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 9th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 25th day of August, A.D. 1975,

A. Ray Hinnant

Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Doris Lucille Burrell has applied to me for Letters of Administration on the estate of Boyd Burrell deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 5th day of September 1975 at 10 o'clock A.M., to show casue, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 21st day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Robert E. Maher has applied to me for Letters of Administration CTA on the estate of Mary A. Horan deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 5th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 21st day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT, Probate Judge, Richland County

WHEREAS Virginia L.C. King has applied to me for Letters of Administration CTA on the estate of Sam Dallas King deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 5th day of September 1975 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 21st day of August, A.D. 1975,

A. Ray Hinnant
Probate Judge,
Richland County, S.C.

ESTATE NOTICE

All persons having claims against the estate of Oliver Merritt Keels, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Dorothy Nettles Keels,
Executrix
3314 Truman Street
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Julius Melvin Wilson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Clark Julius Wilson,
Administrator
2150 Woodfield Drive
Columbia, South Carolina
August 21, 1975

ESTATE NOTICE

All persons having claims against the estate of William H. Jackson, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Virginia S. Jackson,
Administratrix
c/o Cromer & Craig, Attys
1225 Pickens Street
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Frederick Edwin Eisenman, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Josephine P. Eisenman,
Executrix
3618 Belvedere Drive
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Belle G. Tallon deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Helen T. Dunning,
Administratrix
c/o James B. Ellisor, Atty
P.O. Box 5987
Columbia, S.C. 29250
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of Lester L. Wilson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

C.L. Wilson, Jr., Executor
c/o Kirkland, Aaron & Alley
Attorneys
1418 Laurel Street,
Columbia, S.C.
August 20, 1975

ESTATE NOTICE

All persons having claims against the estate of L.A. Mosley deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

C.B. Kelly, Administrator
Box 67, Blythewood
South Carolina, 29016
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of James Edward Wheat deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Dolly B. Wheat,
Administratrix
c/o Belser, Baker, Belser,
Barwick & Toal, Attys
P.O. Box 11848
Columbia, S.C. 29211
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of Adolphus Lyles Bynum deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

James W. Bynum, Administrator, CTA
c/o Charles W. Knowlton,
Attorney
SCN Center,
Columbia, S.C.
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of Helen J. Bowers deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Donnie H. Bowers,
Administrator
Box 23, Chappell Creek Rd.
Hopkins, South Carolina
August 19, 1975

ESTATE NOTICE

All persons having claims against the estate of Joseph A. Neal, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ethel S. Neal, Executrix
2409 Two Notch Road,
Columbia, S.C. 29204
August 26, 1975

ESTATE NOTICE

All persons having claims against the estate of Carroll Watkins Culbertson deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

John Bolt Culbertson,
Administrator
110 Elford Street,
P.O. Box 332
Greenville, S.C. 29602
August 25, 1975

ESTATE NOTICE

All persons having claims against the estate of John J. Ferrell, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mary Louise T. Ferrell,
Administratrix
c/o John B. Allen, Jr., Atty
P.O. Box 9507
Columbia, S.C. 29290
August 26, 1975

ESTATE NOTICE

All persons having claims against the estate of Winsel Jacques, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Armenia T. Jacques &
Gertrude T. Little,
Executrices,
400 Easter Street,
Columbia, S.C.
August 21, 1975

NOTICE

State of South Carolina
County of Richland
In The Family Court
Eula Lee Coucet,
Plaintiff,
-vs-
Levine Doucet,
Defendant.

TO THE ABOVE NAMED DEFENDENT:

YOU WILL PLEASE TAKE NOTICE that the original Complaint in the above entitled action was filed in the office of the Clerk of the Family Court for Richland County, South Carolina, on the 19th day of August, 1975.

LEGAL AID SERVICE AGENCY
BY: James F. Wells
Attorney for Plaintiff

FINAL DISCHARGE

Notice is hereby given that Genevieve Baxter Brandel, Executrix of the estate of Edsel William Brandel, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 28, 1975

FINAL DISCHARGE

Notice is hereby given that Mildred Hudson, Guardian of the estate of Winifred Hudson, Minor has this day made application unto me for a final discharge as such Guardian; and that the 29th day of September 1975, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. Ray Hinnant
Probate Judge,
Richland County, S.C.
August 29, 1975

SUMMONS

State of South Carolina
County of Richland
In the Family Court
Eula Lee Doucet
Plaintiff,
-vs-
Levine Doucet
Defendant.

TO THE ABOVE NAMED DEFENDANT:

YOU ARE HEREBY SUMMONED and required to answer the Complaint hereto attached and to serve a copy of your Answer on the Subscriber at the office of Legal Aid Service Agency, 1519 Gervais Street, Columbia, South Carolina, within twenty (20) days after the service of this Summons upon you, exclusive of the day of service. If you fail to answer the Complaint within the time aforesaid, Plaintiff will apply to the Court for the relief demanded in said Complaint.

SUMMONS

State of South Carolina
County of Richland
Creswell Elmore,
Petitioner,
vs.
Mattie Harmon Elmore,
Respondent.

In the Richland County Court

TO: MATTIE HARMON ELMORE:

YOU ARE HEREBY SUMMONED and required to answer the Petition in this action, of which a copy is herewith served upon you, and to serve a copy of your answer to the said Petition upon the subscribers at their office, 1107½ Washington Street, Columbia, South Carolina, within twenty (20) days after the service hereof, exclusive of the date of such service; and if you fail to answer the Petition within the time aforesaid, the Petitioner in tnis action will apply to the Court for the relief demanded in the Petition.

JOHNSON, TOAL & BATTISTE, P.A.
BY I.S. Leevy Johnson
Attorney for Petitioner

Columbia, South Carolina
July 31, 1975

NOTICE

Notice is hereby given that not less than three days from the date of this Notice, the undersigned will apply to O. Frank Thornton, Secretary of State for a charter for an non-profit educational corporation under the name of Cooperation, Inc., with the principal place of business located at 221 Pickens Street, Columbia, South Carolina, and for the following purposes: to provide a non-profit educational medium whereby members of the community can join their energies in the study of problems confronting human society and implementation of practical solutiohs to those problems.

Frank E. Lee
INCORPORATOR

Ronald E. Burgess
INCORPORATOR

ESTATE NOTICE

All persons having claims against the estate of Fred H. Plott, Sr. deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Fred H. Plott, Jr., Executor
102 Sugar Creek Road,
Route 4
Greer, S.C. 29651
August 29, 1975

ESTATE NOTICE

All persons having claims against the estate of Meredith Manning Norris deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

George Furman Norris, III,
Executor
4319 Ivy Hall Drive
Columbia, S.C. 29204
August 29, 1975

ESTATE NOTICE

All persons having claims against the estate of Eloise T. Belton deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Irvin Belton, Administrator, CTA
c/o Woodward, Butler & Unger, Attorneys
404 Palmetto Building
Columbia, S.C.
August 28, 1975

ESTATE NOTICE

All persons having claims against the estate of W.A. McLean, Sr., deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ruth L. McLean, Executrix
951 Curtis Street
Columbia, S.C. 29210
August 28, 1975

ESTATE NOTICE

All persons having claims against the estate of Isaac J. Helms deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Hazel A. Helms,
Executrix
404 N. Trenholm Road
Columbia, S.C. 29206
August 28, 1975

ESTATE NOTICE

All persons having claims against the estate of Edwardine Altman Pesce deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Stacy K. Altman,
Administrator
c/o Thomas H. Curlee, Jr.,
Attorney
1224 Pickens Street
Columbia, S.C.
September 2, 1975

ESTATE NOTICE

All persons having claims against the estate of Thomas Hugh Epting, Sr., deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Thomas Hugh Epting, Jr.,
Executor
3424 Park Street
Columbia, S.C. 29201
August 15, 1975

ESTATE NOTICE

All persons having claims against the estate of Beulah Parker Miller deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Benjamin J. Miller,
Executor
P.O. Box 5413
Columbia, South Carolina
August 15, 1975

ESTATE NOTICE

All persons having claims against the estate of Patricia Ann Hill deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Alvin Ronald Hill,
Administrator
c/o Herbert W. Louthian,
Attorney
1712 St. Julian Place
Columbia, S.C. 29204
August 14, 1975

ESTATE NOTICE

All persons having claims against the estate of Alger Fowler deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Edna H. Fowler, Executrix
415 South Waccamaw Ave.
Columbia, South Carolina
August 14, 1975

ESTATE NOTICE

All persons having claims against the estate of Ed James deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Edna J. Lawton,
Administratrix
3928 Highland Park
Columbia, S.C.
August 14, 1975

ESTATE NOTICE

All persons having claims against the estate of Lottie M. McCartha, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Alberta McCartha Rogers,
Executrix
1020 E. Lake Shore Drive
Dalton, Georgia 30720
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Claude W. Lott, Sr. deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Grace H. Lott, Executrix
c/o Albert J. Dooley, Atty.
218 E. Main Street
Lexington, S.C. 29072
August 13, 1975

ESTATE NOTICE

All persons having claims against the estate of Fred L. Cartledge deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Patsy C. Goodwin,
Executrix
c/o Harold C. Seigler
1735 St. Julian Place
Columbia, South Carolina
August 18, 1975

ESTATE NOTICE

All persons having claims against the estate of Eloise C. Gaines deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Bankers Trust of South Carolina and Sidney C. Gaines, Executors
P.O. Box 448,
Columbia, South Carolina
August 15, 1975

ESTATE NOTICE

All persons having claims against the estate of Marie C. Crider deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Daniel J. Crider, Jr.,
Executor
c/o George M. Lee, Jr.,
Attorney
1136 Washington Street,
Columbia, S.C.
August 18, 1975

ESTATE NOTICE

All persons having claims against the estate of Newton Barrett Lewis deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Paige L. Hanahan,
Executrix
c/o George C. Kosko, Atty.
1303 Elmwood Avenue
Columbia, S.C. 29201
August 18, 1975

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